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ABSTRACT

Practical, detailed steps for producing a slide/tape show are presented in this paper directed to rural social agencies wishing to communicate more effectively with the communities they serve. The paper begins with background information about advertising in relation to the needs and characteristics of rural social agencies and concludes that a thoughtfully prepared slide show, presented by an agency representative such as a social worker, can be a persuasive and effective public relations technique. The bulk of the paper is devoted to specific guidelines for producing a slide/tape show. The topics covered include defining a target audience, using interviews to gather facts, deciding on the program content and theme, writing the script, photographing, producing the sound track, and developing a neighbor-to-neighbor atmosphere. The discussion of photographing the show includes planning strategies, the pros and cons of using amateur vs. professional photography, the importance of using slides from a single source, and the emotional impact of close up shots of human faces. Appendices contain a sample photo release form, a 13-point checklist for a photographer's contract, 16 items to consider in budgeting, and suggestions for personalizing a show for rural communities. References are given for nine related works. (JHZ)

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EVEN BETTER NEXT TIME:
Making effective slide shows for rural social agencies.

by

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Paper presented at the National/Second International Institute on Social Work in Rural Areas (9th, Orono, ME, July 28-31, 1984).

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Modern communication theory suggests that while media advertising and publicity releases can create awareness for products and services, pursuading people actually to become consumers of products or services requires face-to-face influence from peers (Schultz, 1984, p. 62). Depending upon how heavy our useage of the media is -- and the new figures indicate some households have a television set turned on better than seven hours out of every day -- we are each exposed to hundreds and maybe thousands of media-borne messages each day. Most of us learn the first news of the day via radio. We subscribe to a daily or weekly paper, and perhaps a news magazine as well. Many of us come home, turn on the television set, and while we "watch," we skim the day's mail, or leaf through the newspaper. (That is one way we accumulate those long TV hours.)

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Most of what we see and hear, however, we ignore. What we do absorb, we do not totally believe. We say we believe more of what we read in the paper than any other medium. But when it comes right down to making a decision, when it is a matter of importance to us, we turn for confirmation and information to other people. How does your new Subaru run in the snow? Is Markie happy in that pre-school? Do you think the Counseling Center could help? When it counts, we ask our peers, our neighbors, our friends. Not Mrs. Olson. Not authority figures. We ask our friends, preferably, face-to-face.

For many rural social agencies, face-to-face communication presents a problem: it is not usually a problem of failing to attract enough clients; most social workers consider themselves overworked as it is. But there is always the question of whether the agency is reaching those who need it most. Equally critical is the problem of funding, which depends upon community acceptance and trust. Even more crucial is the need for people to come to our programs with accurate expectations of who we are, and what we can do for them. Accurate expectations on the part of the client play a significant part in how effective our work with them is. There is a real need, for a variety of reasons, to be seen clearly by the communities we serve as a resource worthy of general interest and support.

Yet the good work an agency does often goes unremarked or misunderstood by the community it serves. The natural flow of peer-to-peer information, face-to-face pursuasion, is blocked.

We are our own worst enemies in this regard. As case workers, we drop the veil of client confidentiality over our source of greatest job satisfaction: giving help. What is left as conversational fodder for our off-the-job social contacts, when we are face-to-face with the public, is often pretty dismal: frustration with funding, our pay, our supervision, our work environment. Successful clients will talk to their closer friends if we have given effective help. But such clients are naturally reluctant to share widely the fact that they have had problems. The occasional disgruntled client, or the client who was billed twice for the same visit, can be more vocal. It is always easier to say what's wrong than what's right.

Make no mistake: every agency has a public communications image. Whether it is good or bad depends upon how organized our attention is to it. When the community is rural, the communication problem is compounded by geographic and psychic distance. If we work for state bureaucracy, we get out of bed in the morning misunderstood!

It is the premise of this paper that by keeping in mind the critical point that pursuasion comes from face-to-face contact, a thoughtfully prepared slide show, presented by a social worker, can be an effective stand-in for natural peer communication. Even better, it can be a graceful and efficient way of contacting some of the publics, whose support we need, who may never in the normal course of events be peers of the clients we serve.

By way of illustration, let me sketch out my working procedure for a twenty minute slide show I wrote and produced recently for a large community mental and home health agency (Whitaker, 1982) in rural Maine.

It is my hope that these ideas will help you take your own show, whether it is in the dreaming or the revision stage, and make it even better next time.

The problems this agency faced may give you a familiar twinge. In surveying both the public and the staff, it became clear that no one was entirely familiar with all the agency did, but almost everyone was sure that they weren't doing it very well. Even within the agency itself, there was a lack of communication. When I reported at the beginning of my contract period and was given a tour around the various buildings (former military barracks) which housed the agency headquarters, the person escorting me remarked she had never been inside some of the buildings just yards from the one in which she worked. The agency had changed its name to reflect the variety of home health and mental health services it currently offered, but both community and staff clung to the old name, because the new one was so lengthy as to be almost unpronounceable. The home health component of the agency was competently managed and client satisfaction and staff morale were high. Many of the mental health units were also performing well, but each felt itself an island of excellence in a sea of dubious cohorts. This condition existed within some units as well, with turf protection and gatekeeping in evidence. Much of the good work going on was invisible to the community at large.

(The first step was to make an overall public relations plan. From it, the agency chose a specific project -- a slide/tape show -- to begin to chip away at the situation.)

Defining an audience

Beginnings are always difficult. The critical beginning point in a PR effort is the question "Who is the audience?" The initial reply I received in this case history, and you will receive as you plan your show, is "everyone." But an agency can't communicate face-to-face with "everyone" and the slide show planner must carve away at that answer, until she reaches something of manageable size. A good approach is to think through the people the agency would like to reach, and rank them in priority order. Write this down on paper, and get approval consensus...something above sullen agreement...on this point.

The slide show will not be able to say everything. It will also not be possible to qualify each statement, though this is something not-for-profit organizations dearly love to do. (We have been taught the skill quite well through years of completing funding applications.)

The audience the agency most wishes to reach may be composed of potential clients. It may be the community at large. It may be area business and religious leaders, the medical community, other professionals or potential employees. The choice affects both the language to be used and the topics to be covered. Though you should pick <u>one</u> target audience, consider this: we all like to read over people's shoulders, and it's certainly possible that a show written directly to one segment of the public can be shown to another segment. Just keep the show consistent to a single audience, and let the secondary audiences translate for themselves. An "overheard" message often carries more credibility

than a direct statement.

Face-to-face gathering of facts

By and large, committees are useless in the fact gathering stage. A better idea is to ask for individual appointments, about twenty minutes in length, with people responsible for the various aspects of service the slide show will illustrate. The reason for gathering facts on a face-to-face basis is that the interview evokes informal language -- phrases and descriptions which only exist in face-to-face communication. It is from this language, and what can be captured in a human communication situation that you will find the raw material for a human-to-human show. It's helpful to open the interview by quietly stating what is non-negotiable, and then proceed to ask questions. For example, "We are going to do a slide show (fact) aimed at people who have aging parents (fact). Will you tell me some things you'd like these people to understand about what your program does ...and, some places where, in your opinion, the program has been misunderstood?"

Surprisingly, you will probably find that most people do not want to talk about their own programs, the work they are doing, or even their goals. Be prepared to encounter some gripes and grievances, especially if no one has genuinely listened to this employee for a long time. As you listen, keep your goal in mind. Questions such as "what's the worst thing?" or "what's the best thing?" sometimes get results. If the person you're interviewing turns around, rummages through a file, and comes up with the latest report to the feds, you've encountered the open file - closed mind syndrome. Accept the written material, but

ask for it in her own words, too. You want real language, not jargon. We use jargon because it's efficient and fast, but it rarely contains vivid visual images, which are easier to comprehend, and stay longer in the memory.

I interview using a large yellow legal pad with a stiff backing which enables me to write easily in almost any seating situation. I don't fuss with a tape recorder: accuracy of quotation is not as important as the listening for snippets of real language. From each such interview, two or three main ideas can usually be gleaned. Write them on separate 3" x 5" cards and pin the cards on a bulletin board on your wall. "No one knows our right name." "We're going to be 100 years old. We ought to say so." "People think our service is free." "Our children's center is really strong."

Do this all in the space of a week or so. Pin it all up on your wall, close your door, and stare at those ideas. See if there are patterns or similarities, duplications of ideas. See if a common theme emerges. In our own case, the idea emerged that the center was a resource, something which functioned in the community like the library or the fire department did, a resource which would be used and trusted by any sensible person. I tried to think of analogies better and fresher than the library or the fire department, and eventually came up with the image of a person splitting and stacking wood -- being self-reliant, but unafraid to use needed tools to get the job done.

From this analogy of the person splitting wood for winter came the visual image which opened the slide show: a man alone

in the early morning, splitting wood at the edge of an open sunlit field. In the background we see a road defined by a fenceline. A passing car honks; he waves in friendship to the rural community health nurse at the wheel. Like him, she is starting work for the day.

Opening the show

The problem of what to say first, and how to say it all, is something like stuffing a sleeping bag into a glove compartment.

It is important to understand that a slide show, though it is accompanied by a sound track, is primarily a visual medium. As such, its content is primarily emotional rather than informational. So this opening segment establishes (though the audience doesn't know it) the two strands of our show -- mental health and home health service. The nurse in uniform represents home health, the wood splitter -- an ordinary, self-reliant guy -- represents the counseling client.

In the next segment, the show shifts to scenes of the wood splitter and his wife in the agency office, and follows them through several counseling sessions. Though there is a lot of information given in the audio track, what you as the audience learn is that the client is competent, could be your neighbor, and that the office and the visit are non-threatening.

Was this a real client? No. This was the one paid model in the entire show. He was a teacher in the theatre department of the local university. The woman playing his wife was a secretary in the agency office. The therapist was a real therapist. I find that most therapists are willing to serve as models in such situations, and, given advance

notice and the endorsement of their supervisor, would rather have you photograph them in real settings than have you fake something which might not ring true.

But to depict the client convincingly, you need to have the freedom to show more than the back of a head (often done to preserve confidentiality) and so I recommend using professional talent. The $25 to $75 investment will be worth it.

(Professional or amateur, paid or unpaid, all models should sign a talent release form. Be scrupulous about this, even with your own staff. Include yourself if you are photographed, and work out an automatic system to have letters of formal thanks go to each of these people from your agency head. I would suggest that no one who has not signed a release form be photographed. The release allows you to use the photographs as <u>you</u> chose, without further approvals or payments. It protects your finished whow, and clears the way for resue of the photo for related purposes: for example, an agency brochure which accompanies the show. A sample form is shown in Appendix A.)

The opening I have described, in which the logo of the agency was delayed until about three minutes into the show, is essentially a TV show teaser type opening. Such an approach is perfectly fine, because you will be presenting your show to an audience who knows who you are, and you will probably give a brief verbal introduction before starting the slide projector.

<u>Create a neighbor-to-neighbor atmosphere</u>

In addition to the delayed titling of the show, several other devices can be used to create a person-to-person tone for your story. Most important is the use of closeup shots of

people's faces. Consider the physical distance you would normally put between yourself and a person of whom you ask advice, a person you trust. It's not the distance of a teacher to a class, or of a person entering an office door to a person seated at a desk. It's communication on intimate terms, looking at eye level, close up; let the camera become a person in the room. While you may need one establishing shot to give a clue to location, move quickly to shots of heads, or at most heads and shoulders. This is what we concentrate on when we most want to know the truth. As the camera moves in, you gain in emotional impact.

Another helpful approach is to alternate your voice track between a male and a female speaker. I use this device not only to keep the track fresh and interesting for the listener, but also to underline shifts in scenes or topics. The use of two, rather than a single, narrator has another effect: it gives a conversational quality to the track, rather than a quality of authority. The average show lasts from 10 to 20 minutes. It's very difficult to listen even ten minutes to a voice of authority.

In a rural setting, where a professional sound studio may not be available, you will be able to find competent and eager help from your local radio station in producing an audio track. Go to the best station in your area. In our case, it was the top rock station. Explain what effects you want and the mood of the music. They can take it from there. Each station owns libraries of music designed for background for commercials. These carry no copyright restrictions. The normal procedure is to record the voices first, then to go back and mix pieces of music under them. Recording studios and radio stations charge by the hour for this service, but the rates are reasonable. It's up to you, however, to go into the

recording session with clean scripts -- one for you, one for each of the talents, and one for the engineer who does the recording. You may find yourself doing some rewriting in the studio. This, too, is normal. Because a radio station can help you so cheaply, I strongly advise against doing the recording yourself.

We live in a media-saturated, media-sophisticated environment -- and nowhere is this more true than in rural areas, where rental video movies and satellite receivers are gaining real strength. Unconsciously, your audience compares you with the technically excellent work being done in magazines and on TV. When it comes to voices, and to your photographer, you cut corners at your own peril. Amateur models, however, can work well because they look so believeable.

You notice I talked about a script. One of the best ways you can save money and produce a good show is by developing and storyboarding your own script. Even if you call in a professional company to script and shoot your show...you must do this first step in some form yourself.

Writing a professional script

Each page of a slide show script is divided in half vertically: visuals are described on the left, the audio track is on the right. The illustration here is a working script for the show I have been discussing. Notice that it is double spaced -- to allow for last minute, hand-written corrections and changes. On the left each shot is described ; on the right, connected by a dotted line, the script shows the words to be heard as that visual is displayed. The heavy black dots are cues which indicate the actual changing of the slides, and are normally not part

of the script until the finished show is assembled.

Figure 1. goes about here.

By the way, although the show I have been discussing has a recorded sound track, my own personal preference is for a set of slides, narrated on the spot by the person, the real social worker, who accompanies the show. A real person, live and convincing, is trustworthy. The live narrator does not have to be a speaking pro to be effective. No, it won't sound like living room slide show. The speaker is furnished with a written script, something normal and straight, and simply reads it, with permission to ad-lib, and to stop to answer questions. It's a very effective technique, and allows you to concentrate your money in high quality slides.

The storyboard

Probably before writing the final script, you will want to create a visual map of your show; this is called "the storyboard." Storyboard paper, which is available at professional art supply stores, or through catalogs, will make the task easier. Your local TV station may be able to furnish you with such paper, or with the address of a nearby ordering source. The benefit of storyboard paper is simply that you are confined to small windows of white space proportioned like slides (or a tv screen), with accompanying spaces below for your narrative. In each space you draw a simple sketch of what you want in the scene; below it you write the words for your script.

Figure 2. about here.

Another trick is to use planning cards. This is Kodak's method (Planning and...., 1976). On a series of 3" x 5" or 4" x 6" cards, the show planner writes and draws what each scene is to convey. Using the concept bulletin board as a start, the planner gradually replaces each of those keepable ideas with one or two planning cards. Before you were attempting to capture on your bulletin board key concepts. Now, like nature creating a fossil, you are substituting into those spaces elements which will give concreteness and permanence. Perhaps the first planning card

will have only a note, "show physical therapist in action." As the planning for locations shooting is done, you discover that one of the agency's clients is a parapalegic teenage girl. You amplify, "girl in wheelchair." At some point, you'll decide how close or far away to be, whether the scene is in her bedroom or on the back porch...and you'll draw the pictures, or a series of poses. Keep playing with that bulletin board. What you're looking for is a show that means something without the sound track. You are working in a visual/emotional medium.

Planning before you shoot

When the show is arranged in its final order, number each shot, take it off the board and sort the shots into piles of different shooting locations. It is very helpful to type up a description shot list for each location: This is very simple, just a page -- location at top, shots listed below. As the photographer works at each location, you or your assistant will cross off the shots, one by one, from the shot list. And you won't have to return to the location and reassemble all the people because your photographer did not take enough pictures to cover the narrative you planned.

My assumption here is that you will not assemble your show by rummaging through a collection of old slides, no matter how good some of those slides may be. Two things make a slide show look home-made; one is slides from a variety of sources. The other is mixing horizontal and vertical shots. Both are to be avoided because they break the illusion or spell that the show is trying to weave of information

coming from a natural source. Keep all shots horizontal. It is particularly dismaying to have a slide projector carefully adjusted to show the opening horizontal shots at maximum size, and then watch those pretty verticals run off over the top of the screen. Resist also the temptation to cover some thin spots in your narrative with a friend's prize-winning sunset or flower shots from last year's camera show, or even shots of your agency taken in previous years. Each photographer has an innate style; though the audience can't articulate it, a jumble of sources removes a level of trust.

Helping the photographer do the best job

Forcing yourself to sketch out your show, on storyboard paper or planning cards, will force you to plan your shots as horizontal normal 35mm formats. It will also force you to think visually, and visuals are the key to a successful show. Further, it is an excellent way to communicate with the photographer. Everyone reading this sentence has a different mental picture when I talk about a "teenager in a wheelchair." If I draw it, however crudely, you come much closer to the same mental picture I see.

My other assumption is that you will, if you can afford it, hire a professional photographer. They are expensive: $500 to $1000 a day. And you will want a contract with them specifying exactly what you get for your money. (See the checklist in Appendix B.)

With careful planning, a good show can be shot in even a single day. Though photographer's fees are alarming when first

encountered, these costs should be weighed against the importance of your audiences to you. It is sometimes helpful at the planning stage to calculate how many people -- in church groups, business service clubs, hospitals, schools, etc. -- you could tell your story to, with the aid of a good show. Would it be worth a dime or a quarter to reach each of these people, year after year? Would a single donation to the building fund repay your investment? Demonstrating to management the end use for the show can help in setting a realistic production budget.

If,however, the budget does not permit professional help, good results can also be obtained by preparing a script and storyboard and asking a talented amateur to be your photographer. Simply work with the amateur as you would with a professional! But as a first step, at least interview a pro, being honest about the budget, or lack thereof, and see what it would cost. At minimum, a script outline will be needed to get a photographer's bid.

The third possibility is to shoot the show yourself. Prepare everything just as you would to work with a pro. And, if you go it alone, you will need an assistant to help you on the actual days of photography. Give your assistant the shot list, the storyboards, the script, the bag of props and keep your own concentration on the photography. Film itself is cheap. Even the pros shoot three times as many slides as they will eventually use. You should, too. Force yourself to get closeups of faces, more than you need. Pose people shamelessly. Don't expect your amateur models to fall into stunningly effective candid poses without your help. Working in people's homes or offices, quietly but firmly move furniture, or remove background distractions like

calendars or paintings. People are surprisingly good-natured about having you rearrange things; this is one place where media sophistication works for you. Assume that having given you permission to photograph themselves, your "models" now are just as eager as you are to have the finished photos turn out well.

The agency I have been using as an example had offices in eight locations. Clearly, our budget could not encompass eight slide shows. To compensate, we personalized the show from office to office by using the same audio track with localized slides. In other words, we shot the same sequence in different locations. Obviously, this technique can involve exterior shots of each local office, and the incorporation of familiar local landmarks. But it becomes even more useful with human subjects. One nice sequence in our own show depicted a parent support group in Ellsworth, Maine. The same sequence was reshot in Bangor. For each community, the dress and manner of the parents was different, as were the local therapists and the office setting. Each felt "right" for the location, as it feels right to learn from your neighbor.

Photographing the unphotographable

Into every slide show a little batch of statistics must fall. Or perhaps you will be asked to show how your agency has changed and grown over time. To convey the unphotographable, use graphics: charts, maps, or symbols. Numerals are a last resort. They are difficult to read and even harder to remember. It is better to represent dollars and percentages as bar charts

or graphs. But the preparation of such slides is expensive. You have three alternatives: if there is no way to avoid a chart, go to the nearest TV station and ask for help, or (at probably a higher price) go to an advertising agency. School learning centers and universities often have graphics services available, too.

A second approach is to use real objects symbolically. Suppose you are asked to depict your funding sources. You could take a piggy bank, and spray paint two-thirds of it blue to indicate that the agency is two-thirds federally funded. Or you could ask the bank for a pile of new pennies and divide them into three mini-piles on a map of the state to show how the program's resources are spent. If these symbols can be related to visuals already in the show — five empty wheel chairs comes to mind for our show, for example -- you are building on an already established authenticity. The commoness of your symbols keeps your audience within the mood you have set.

The third alternative is to eliminate statistics from the show and give them to the audience in printed form, as a handout. Abstract percentages can be powerful in print, and can tell a story which must be told. Do it in the most effective and permanent way, and free the slide show to do its job, which is making people care enough about the agency to want to understand those statistics.

Closing the show

Keep the show focused on people, even when talking to other professionals. Never doubt that we are all people at heart. We are human...and we remember stories, not statistics and generalized facts.

Composite case histories are often the key to a good show, and maintain confidentiality in a way that anonymous histories never can. In the closing sequence of the show, it is appropriate to remind your audience visually of the stories they have seen, of the "neighbors" they have met in familiar scenes. To do this, let the audience see these people again. If you have taken enough shots of faces, you will have new photographs for the recap. If you must reuse shots, they will look new if you split the slide to show two or maybe four pictures together. A TV station or local photo lab can help you do this.

Like the opening sequence, the closing sequence should express the emotional attitude you hope the audience now has about the agency's service. I find that people are interested in who created a local slide show, and usually the last several slides give credit to those who helped. The professional photographer may or may not want public credit, but it's nice to thank publically the broadcast station and others, including perhaps your volunteer models. The final slide should repeat your agency's name. The last impression is also the most lasting.

# # #

VIDEO	AUDIO
1. MAN SPLITTING WOOD.....	MAN: (VO) Selfreliance is your own good judgement telling you how (CHOP,CHOP) to get the job done,
2. CU MAN'S HANDS, MALLET, WEDGE	what tools to trust...(CHOP, HORN HONKS)
3. LS MAN WAVES TO CAR.....	and where to go for help when
4. CU NURSE IN CAR, RETURNING WAVE	help is what you need.

Figure 1. A working script, showing cues for slide changes (heavy black dots) and the matching of visuals to audio track. Each slide is numbered.

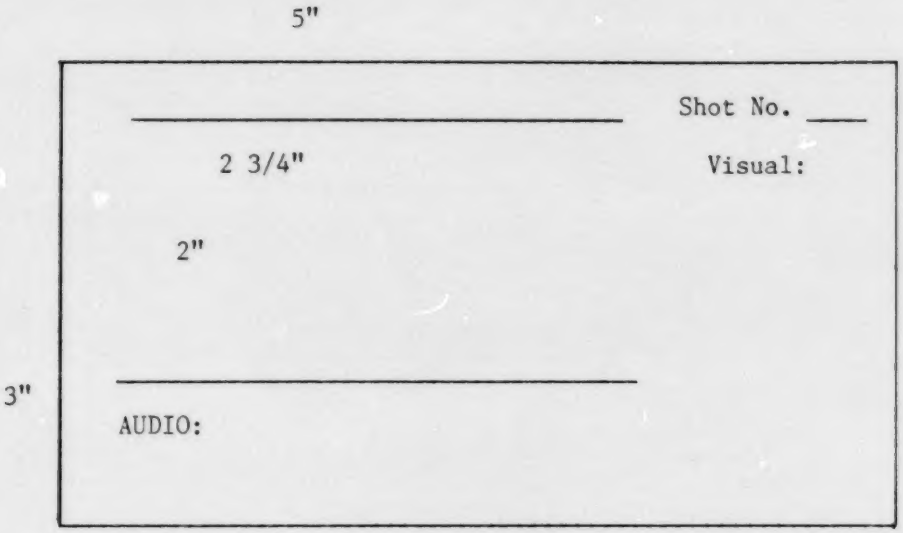

Figure 2. Planning cards can take the place of a storyboard. Pinned up on a display board in proper sequence, they will let you take in your whole show at a glance, and allow you to rearrange sequences at will. When you are ready to photograph, take down the cards and use them to assemble your shot list. The 3 x 5 card size is arbitrary; 4 x 6 cards can be used. The important thing is to keep your visuals proportional to the 35mm transparency format. ("Idea cards" precede the planning card stage.)

APPENDIX A

Sample model release form

(YOUR LETTERHEAD)

PHOTO RELEASE FORM

Date_____

I,_____, hereby consent to the use of photographs of me _____(fill in place and scene)_____by YOUR AGENCY NAME taken on _____ 19___ for publicity and promotional purposes and I waive all claims for compensation for such use, or for damages.

Model's signature _____

Name (print)_____

Signature of guardian or parent, if model is a minor:_____

Witness: _____ Address _____

_____ _____

Phone _____

APPENDIX B

BIDDING/CONTRACT CHECK LIST

Each of these points should be covered in your conversations with your photographer before bids are submitted, and should appear in writing in the contract. The custom in many parts of the country is for the photographer to retain rights to negatives, etc., which means you must clearly ask for re-use or exclusive rights if you want them.

1. Approximate length (in time and number of slides) and description of show.
2. Number of shooting days? Rain day contingency?
3. Material (film, developing, other supplies)?
4. Personnel (photographer, assistant)?
5. Travel, lodging and meals? (Included in bid, or billed as expenses?)
6. Rights to negatives or original slides?
7. Re-use rights?
8. Model fees — cheaper if billed directly to you.
9. Editing of slides: how many days, and where will it be done?
10. Audio recording?
11. Final assembly of show, cueing slides to audio track.
12. Deadline for delivery
13. Description of how show is to be delivered. (In trays, two copies with tape and copies of finished script in appropriate boxes, etc.)

APPENDIX C

PERSONALIZING A SHOW FOR RURAL COMMUNITIES

1. Vary audio tracks, using local place names.
2. Vary opening shots or title slides, using familiar landmarks.
3. Reshoot certain sequences in local areas and substitute them to create a "custom" version of the show for each rural office. Use local personnel. Ask local business people to serve as "models" in these scenes.
4. Shoot on location in people's homes.
5. Use photographs of road signs and agency signs as titles.

IF YOU MUST SHOOT WITHOUT A SCRIPT...

1. Rough out some sort of script or story sequence on paper and share it with the photographer beforehand.
2. On every location, shoot cover shots to establish the scene, and several closeups of faces. Vary the angles.
3. Shoot many more photos than you think you will need.
4. Stay horizontal in format.
5. Take along some props: a briefcase, bright jackets, sweaters, uniform jackets. Consider yourself a prop and dress appropriately. Printed materials bearing your agency's name can be effective titles.

APPENDIX D

BUDGETING FOR YOUR SHOW

1. Equipment with which to show the show: projector, screen, tape player (possibly with auto synch). Copies of the script. Slide trays. Carrying cases. Extension cords. Adapter plugs.
2. Printed handouts to leave behind for the audience.
3. Creation of show:
   a) Your time, plus travel expenses, to interview resources, photographers and gather other materials.
   b) Writing/visualizing time.
   c) Secretarial support to type scripts. And retype scripts!
4. Actual production of show:
   a) Photography services.
   b) Recording services.
   c) Your own time, travel and expenses during shooting/recording.
5. Post production:
   a) Your time to edit, assemble, oversee.
   b) Lightboard facilities, magnifying lens, use of projector and tape player if this is a do-it-yourself project.
   c) Secretarial support to type final, cued version of show, photocopying included.
   d) Secretarial support to file releases, and type letters of thank you. (Consider the making of the show as a public relations opportunity in itself.)

6. Using the show:

   a) Publicity releases.

   b) Letters to civic groups, churches, synagogues, schools, service clubs. Typing and postage.

   c) Letters to referring professionals in your community.

   d) "Premier showing" for your own people — refreshments, site.

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